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and, as a noble close to the performance, Handel's sublime piece of simple grandeur "The Hallelujah Chorus." The attendance was large; and—compared with the usual demonstrations from a Genoese audience—the applause was remarkably appreciative. It must be confessed, however, that a large majority of the listeners was composed of the English residents in Genoa; though the Italian auditors more than doubled their number of last year, when Professor Lavignino gave Mozart's Mass, No. 12, as a commencing experiment of this kind of musical performance.

ST. GEORGE'S OPERA HOUSE.

THE inefficient manner in which Mr. Sullivan's *Contrabandista* is (with few exceptions) presented to the public must not be allowed to prevent us from appreciating the extreme excellence of the music itself. Conceived throughout in the true spirit of comic opera, it abounds with striking evidence of the young composer's capacity to grasp even larger dramatic situations than this little piece can supply him with. Not the least merit of the instrumentation, too, is that it is evidently expressly written for the small orchestra of the establishment; and so skilfully is this done that the want of a larger band is scarcely felt. Considering how important a part the orchestra bears in the work, Mr. Sullivan cannot be too much commended for thus proving that he is able successfully to grapple with difficulties which might cripple the efforts of a more experienced, but less earnest, artist. The song "From rock to rock" is an excellent specimen of really humorous writing, the monotony of the jogging accompaniment heightening the effect of the words, so as to aid the singer in describing the thumps he had received in his progress through the rocky passes. The changes of key, too, are most happily conceived; and even with the singing of Mr. J. A. Shaw, the effect of the song upon the audience is so decisive as to command for it a nightly encore. Among the really comic music we must also cite the trio, "Who'd be robber chief aspire," which is one of the most fluently-written pieces in the opera, and so full of genuine humour as to keep the hearers in a continuous state of laughter, the melodramatic ferocity of the brigands and the abject terror of their victim being most admirably reflected in the bustling and animated music of Mr. Sullivan. Mention, too, must be made of two songs, "The tinkling sheep-bell knells the parting day," and "He will return," both sung by *Rita*, which, if elegant vocal writing can make its way, must assuredly become popular. Space will not allow us to dwell on the many other beauties of this work; but we hope that as the merits of Mr. Sullivan's music become known, opportunity may be afforded him of testing his qualifications before the public through the medium of more experienced vocalists.

THE commencement of the analysis of Mendelssohn's *Reformation Symphony*, by Mr. J. W. Davison, is unavoidably postponed until our next number.

WE perceive that the 8th Book of Mendelssohn's "Lieder ohne worte" has been lately performed at two organ recitals—one by Mr. W. T. Best, at St. George's Hall, Liverpool; and the other by Dr. Spark, at the Town Hall, Leeds.

THE Eighteenth Quarterly Concert was given by the Battersea Vocal Association on Wednesday evening, the 22nd ult. The solo vocalists were Miss North, Miss Rosina Houghton, and Mr. C. G. Brown. The pianists, the Misses Knight and Mr. W. D. Sumner; and the conductor, Mr. J. Wilson. The choruses were well sung throughout. The most effective vocal solos were Miss North's "Wood Nymph's call," and Mr. Brown's "Pilgrim of Love." Mr. Sumner's pianoforte solo, and the Misses Knight's pianoforte duet also elicited much applause. The concert was the best yet given by the Battersea Association.

THE City of London Septett Union, conducted by Mr. G. T. H. Seddon, gave its first concert in the Sailors' Institute, Shadwell, on the 1st ult. The vocalists were Miss Annie Leigh, Mr. J. W. Williams, &c.; who gave several solos with much effect. The Septett Union performed a selection of pieces, including the Overture to *L'Italiana in Algeri* and "The Death of Nelson," arranged by Mr. Seddon; with solos for flute, cornet, and English concertina, the executants being Messrs. Evans, Clark, and Gee. Mr. Seddon obtained an encore in a solo on the harmonium—a selection from *Maritana*—arranged by himself.

WE understand that Mr. Willing has resigned his appointment as organist of All Saints', Margaret-street.

THE fine old organ at St. Nicholas's, Deptford, built by Father Schmidt, in 1697, having been rebuilt and enlarged by Mr. D. Hunter, was opened by Mr. T. P. Groom, organist, on Sunday, the 12th ult. The morning services were:—*Venite*, Jones, single, in D; *Te Deum*, Boyton Smith, in E flat; *Benedictus*, Farrant, in F; Anthem, "Thine, O Lord" (Kent). Evening anthem, "And the glory" (*Messiah*). The services were sustained by an efficient choir, and gave great satisfaction to the parishioners.

ON Wednesday, the 15th ult., a Concert was given in the Public Hall, Brierley Hill, in aid of the fund for the relief of the distress which exists in the town and neighbourhood. The artists were Miss Fellows, Miss Stringer, Mr. T. Cooper, Mr. J. Newton, and Mr. Dunn (violin), assisted by the Glee and Madrigal Union. Mr. J. H. Gittings, accompanist. Miss Fellows was highly successful in her rendering of "Bid me discourse" and "Home, sweet home" (being encoired in both songs); Miss Stringer, Mr. T. Cooper, and Mr. J. Newton were also received with much applause; and the singing of the Glee and Madrigal Union was thoroughly appreciated, several of their pieces being re-demanded. The sonatas for violin and piano (played by Mr. Dunn and Mr. J. H. Gittings), and a pianoforte fantasia, by Woelf (well performed by Mr. J. H. Gittings), were noticeable features in the concert, which, on the whole, was a decided success.

THE Amateur Musical Union of St. John's Wood gave a concert on the 16th ult., in the Assembly Rooms, Eyre Arms, in aid of the funds of the Portland Town Free Dispensary. The first part of the concert was devoted to sacred music, and included Mozart's Motett in D, "Glory, honour," with orchestral accompaniments," the Evening Prayer from Costa's *Eli*: "See the conquering hero comes," the trio "On Thee each living soul awaits," from Haydn's *Creation*, &c. The first and third movements of Mozart's Symphony in C opened the second part. A soprano song "A sweet good night," was most deservedly encoired; a part-song, written expressly for the Society by H. Graves, was also re-demanded, and a pianoforte and violin duet on *Barbier de Seville*, was performed in a most masterly style and received much applause. Mr. Henry Graves conducted, and Miss Frost presided at the pianoforte.

THE Stockwell Choral Society gave its second *Soirée* of the season at the Horns, Kennington, on Friday the 24th ult. The music performed included the Finale to *Loreley*, some part-songs by Mendelssohn, "A wealthy lord" (solo and chorus from the "Seasons"), &c.; all of which were well rendered. The whole of the solos were sung by Miss Fanny Armytage; and the choruses in *Loreley* were sustained in a manner which reflected great credit on the conductor, Mr. W. Lemare. At the first *Soirée*, on December 6th, the Society performed Macfarren's "May day," Mr. Lemare conducting. On each occasion the attendance was numerous. The third and last *Soirée* of the season is fixed for the 6th March, shortly after which the Society intend performing Mendelssohn's *Athalie*.

A magnificent silver Tea and Coffee Service, designed and manufactured by Mr. Benson, of Ludgate Hill, and Old Bond-street, has just been presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley, and bears the following inscription, "Presented to Mr. J. J. Carrodus, of London, by the inhabitants of Keighley (his native town), this silver Service, as a token of respect for his high attainments as a violinist. Nov. 22nd, 1867."

A very handsome presentation silver *bâton*, manufactured and designed by Mr. Benson, of Old Bond-street, has been sent to us for inspection; and we have much pleasure in bearing testimony to the extreme beauty of the workmanship. It is ornamented with laurel leaves engraved. The handle is elegantly shaped, with cord and tassel attached, and at the top is a beautifully executed gold lyre. It is enclosed in a green morocco case, with a silver plate on the lid, upon which is engraved the following inscription. "Presented to Band Sergeant Thomas Gustave Brooks, 41st Welsh Regiment, by Signor Michael Angelo and the Masters of S. Peter's College, Agra, for his firm perseverance and success in instituting a juvenile instrumental band and glee class, which performed before their Excellencies the Governor General and the Commander-in-Chief of India; and at the Provincial Exhibition, N.W.P., 1867; also for producing a series of interesting and very successful concerts at the College."

WE are requested to state that the Rev. R. Brown has resigned the Honorary Secretaryship to the Choir of the Ancient Concerts.

WE regret to announce the death of Mr. R. Addison, well known for many years as a partner in the firm of Cramer, Addison and Beale, and afterwards as a music publisher in Regent Street. The decease of Mr. Addison will be keenly felt by the many private and professional friends with whom he has been so long associated. His death took place at his residence, Clifton Gardens, Maida Hill, on Friday morning, the 17th ult.

Rebibeus.

The Musical Directory, Register, and Almanack, for 1868.
London: Rudall, Rose, Carte & Co.

WITH every desire to speak well of what really might be a faithful record of musical events, upon which all interested in the art could rely, it is impossible to commend this work, which perpetuates, year by year, a number of errors, all of which could be corrected, with a moderate amount of research, in two or three hours. Let us select a few of these at random. Mendelssohn is here stated to have died on the 4th January, 1846:—he is known to all musicians to have died on the 4th November, 1847. Weber is said to have been born on the 16th December, 1786—his father's hand has recorded the birth of his son on the 18th December of that year; but, extraordinary to relate, the *Musical Directory* also states him to have been born on the 22nd April, 1781! Mozart is said to have died on the 28th May, 1787, and again on the 5th December, 1792:—the real fact being that his death took place on the 5th November, 1791. Equal inaccuracies occur in the records of musical Institutions. In the account of the Royal Academy of Music, for instance, the confusion between the old and the new constitution of the Academy is bewildering; for, although Professor Bennett's name appears as Principal, Mr. Lucas is said to be Chairman of a "Board of Professors," (which does not exist) and the names of many teachers are down who are no longer connected with the Institution. These changes are all announced in the prospectuses of the Academy, which have been printed and circulated for nearly a twelvemonth. Lastly we may mention that in the account of the Philharmonic Society, Professor Bennett is named as Conductor of the concerts, notwithstanding the well known fact that Mr. W. G. Cusins officiated, with so much success,

in capacity during the whole of last season. We do not desire to multiply instances of similar errors; our only wish being to call the attention of those who have the revision of the work to the necessity of thoroughly investigating the truth of the statements put forth; for as we see much in the design of the publication to admire, we should be sorry were the inaccuracy of its contents to prevent its commanding a due amount of success.

Pickings from Papers on Musical Quacks and Quackery.

By J. H. DEANE.

IF this is the same Mr. Deane who has written some very excellent papers on the neglected works of classical composers, we regret that he should have set up as musical satirist upon such capital as the following:—"From the *Bumpton-on-the-Bosh Independent*.—A grand concert was given in the Assembly-Rooms, on Monday last. After some of the most popular vocal pieces had been sung, including "I would I were a toad," "I'd choose to be a cabbage," &c., the "Bumpton Tongs and Bones Cat-call Harmonic Union" performed, amongst other choice morceaux, the grand chorus "Cheer, muffs, cheer" from the celebrated Oratorio "Betsy Prigg." Two young lady amateurs then gave us the "Roley Poley" quadrilles on the Piano, followed by the "Georgey Porgey" mazurka by another young lady, who, upon being rapturously encored, dashed off in brilliant style the ever welcome 'Shower of cats.'"

NOVELLO, EWER AND CO.

Alte Clavier Musik, neue herausgegeben, von E. PAUER.
Leipzig: Bartholf Senff.

HERR PAUER's historical performances of specimens of old compositions for the keyed instruments which preceded the modern pianoforte, have been among the most interesting events of several past seasons. The progress and development of the form of the Sonata from the old Toccata, the disappearance of most of the old dance movements, with the exception of the minuet, which is now almost superseded by the modern Scherzo; the gradual abandonment of the fugue, formerly a general attribute of instrumental music; the rise of the graceful French *Rondeau*, a form still largely used—all these, and other, interesting changes and modifications have been plentifully illustrated by Herr Pauer's performances, and are now more permanently exemplified by the very valuable and interesting collection here referred to. Most instructive also is it, to the inquiring musician, to trace the changes in the style of passage writing here exhibited. The early use of formal sequences and runs; the grand, sustained, church-like sublimity of Sebastian Bach, changed by that inventor, his second son Emmanuel, to a light and graceful melodic style that marks the transition from the school of Harpsichord music, with its formalities and excessive use of the *arpeggio*, to that expansion and symmetry of form developed by Haydn and Clementi, ennobled by the rich and romantic imagination of Mozart, to culminate in the symphonic grandeur of the Sonatas of Beethoven—the different stages of progress which have preceded these last and greatest developments of pianoforte music, are fully illustrated in the above-named collection of well chosen specimens by composers of the various schools of Italy, England, France, and Germany, the earliest examples being those charming pieces of antique quaintness "The Carman's Whistle," and "The King's Hunting Jigg," by our Elizabethan composers, Dr. Byrd and Dr. Bull; and the latest consisting of various Italian and German specimens of the close of the last century. Several admirable pieces by various sons of Bach are given, as well as a Fantasia and Fugue by John Ernst Bach worthy of the great Sebastian himself. Emmanuel Bach (the second son of the great contrapuntist, with whom, as already said, commences the period of transition from the old formal Harpsichord style to the freedom and melodic grace of modern pianoforte music, will receive illustration in a